

FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

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Author's Edition in English by

ALBERT R. PARSONS.

Volume III.

BALLADS

for the pianoforte.

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| I. Ballad in G minor Op. 23. | III. Ballad in A flat Op. 47. |
| II. " in F " 38. | IV. " in F minor " 52. |

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BERLIN,
Schlesinger'sche Buch u-Mus.Handl.
(Rob. Lienau).

LONDON,
WEEKES & Co
14. Hanover Street.

Wie Rob. Schumann mittheilt, ist Chopin zur Composition der Balladen durch Gedichte von Mickiewicz angeregt worden. Da eine Erzählung in Tönen sich nach andern Gesetzen als denen der Formlehre entwickelt, so haben wir sie nach Strophen eingetheilt, und bei der Angabe ihrer Gliederung musikalisch-technische Ausdrücke gemieden. Die doppelte Bezeichnung durch Buchstaben und römische Zahlen ist gelegentlich deshalb nöthig, weil sich eine Anzahl kleinerer Abschnitte zu einem grössern Ganzen abrundet.

TH. KULLAK.

As Robert Schumann states, the composition of the Ballads was suggested to Chopin by poems of Mickiewicz. Since a narrative in tones is developed in accordance with other laws than those of the Doctrine of Form, we have divided in strophes, and in showing their articulation, have avoided the use of music-technical terms. The double reference by letters and Roman numerals is occasionally necessary where a number of smaller sections are combined to form a larger whole.

TH. KULLAK.

1) BALLADE.

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Fr. Chopin Op, 47.

Allegretto. ♩ = 76-88.

1) Rob. Schumann sagt: „Der feine, geistreiche Pole, der sich in den vornehmsten Kreisen der französischen Hauptstadt zu bewegen gewohnt ist, dürfte in dieser Ballade vorzugsweise zu erkennen sein.“ Die ersten Strophen sind von aristokratischer Liebeshwürdigkeit, anmuthig, zum Theil pikant, ohne dass es jedoch an ernsteren Stimmungsmomenten fehlte — man denke nur an die legendenhaften Anfangstacte. Gegen den Schluss hin erscheint der Charakter des Werks verändert. Schon in Strophe D erhält das Thema Bb durch eine ebenso elegant als ausdrucksvoll geführte Bassstimme erhöhte Bedeutung. Strophe E bringt eine Steigerung im grössten Styl, nach welcher das erste Thema wie ein begeisterter Triumphgesang durchbricht. Wir hören dieselben Motive wie anfangs, und müssen uns fast besinnen, ob es die gleichen sind; so sehr scheinen durch das hochdramatische Pathos der Schlussstrophen ihre Dimensionen gewachsen zu sein.

2) Andere Ausgaben haben statt des Pralltrillers den Vorschlag *c*.

3) Der Bogen im obern System gilt nicht als Haltebogen. Vgl. Rudorff's Revisions-Bericht (Breitkopf & Härtel) „Allgemeine Bemerkungen b.“

4) Die ersten sechs Octaven kann man auf beide Hände vertheilen.

5) Wegen des Bogens im ♩ vgl. Anm. 3.

1) *Robt. Schumann says: "The refined, gifted Pole, who is accustomed to move in the most distinguished circles of the French capital, is preëminently to be recognized in this Ballad." The first strophes are of aristocratic amiability, graceful, in part piquant, without, however, any lack of more earnest moods — as witness the legend-like opening-measure. Towards the end the character of the work appears changed. In strophe D, already, the theme Bb receives enhanced importance through the addition of a base-part as elegant as it is expressive. Strophe E brings a climax in the grandest style, after which the first theme bursts out like an inspired triumphal song. We hear the same motives as at first, and yet are almost compelled to reflect whether they are the same, so greatly do their dimensions seem enlarged by the highly dramatic pathos of the closing strophes.*

2) *Other editions have instead of the beat or transient-shake (♩) the appoggiatura c.*

3) *The bows in the upper staff are not ties. See Rudorff's Report on Revision (Breitkopf and Härtel) "General Remarks, b."*

4) *The first six octaves may be divided between the two hands.*

5) *Concerning the bows in the ♩ see Remark 3.*

This page of musical notation is for a piano piece, likely in a minor key. It consists of seven systems of staves, each with a treble and bass clef. The music is characterized by intricate fingerings and various dynamics. Key markings include:

- System 1:** Fingerings (e.g., 4 5 4 3 1 2, 4 3 4, 4 3 5 2) and dynamics like *ped.* and *mf*.
- System 2:** Dynamics *cresc.* and *mf*, with a section marked **(b)**.
- System 3:** Dynamics *p* and *ten.* (tension).
- System 4:** Dynamics *cresc.* and *ff* (fortissimo).
- System 5:** Dynamics *dim.* (diminuendo).
- System 6:** Dynamics *sempre dim.* (always diminishing) and *p*.
- System 7:** Dynamics *p* and *cresc.*, with a marking *m.s.* (mezza voce).

Other markings include *Led.* (likely a performance instruction), *m.s.*, and various articulation marks like accents and slurs. The notation is dense with notes and rests, typical of a technical or virtuosic piano work.

6) Nach Andern nicht e sondern es. und zwar an das es des vorigen Tacts gebunden.

7) Die Arpeggien beginnengleichzeitig mit dem Einsatz des Basses.

8) Zur Erleichterung für kleine Hände:

6) According to others, not e but e-flat, and tied moreover, to the e-flat of the foregoing measure.

7) The arpeggios begin simultaneously with the entrance of the base.

8) Facilitation for small hands:

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. Fingerings are indicated with numbers 1-5. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Second system of musical notation. Includes a section marked with a dashed line and a '10)' annotation. Pedal markings and asterisks are used throughout the system.

Third system of musical notation. Continues the piece with various musical notations and fingerings. Pedal markings and asterisks are present.

Fourth system of musical notation. Includes dynamic markings such as *sf* and *f*. Pedal markings and asterisks are present.

Fifth system of musical notation. Features a section marked *smorz.* (ritardando) and *sotto voce* (piano). Includes fingerings and pedal markings.

Sixth system of musical notation. Includes a section marked with a 'V' (ritardando) and a measure number '54'. Pedal markings and asterisks are present.

10) Variante:

A short musical fragment labeled '10) Variante:' with its own treble and bass staves.

8 12)

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. Dynamics include *leg.* and *mf*. A double bar line with repeat dots is present at the end of the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with intricate fingerings and dynamic markings such as *leg.* and *mf*.

Third system of musical notation, showing a transition in dynamics with *f* and *sf* markings. The tempo is marked *stretto* and *cresc.* (crescendo). The notation includes various articulations and slurs.

(b) *più mosso* (♩ = 100.)

Fourth system of musical notation, marked *più mosso* (♩ = 100.) and *sempre ff* (sempre fortissimo). The tempo and dynamics change significantly here. The notation includes a *tr* (trill) marking and various articulations.

Fifth system of musical notation, continuing the *più mosso* section. It features complex rhythmic patterns and dynamic markings like *fz* (forzando).

Sixth system of musical notation, concluding the main piece with a *md.* (mezzo-dolce) marking. It includes a *tr* marking and various articulations. The system ends with a double bar line and repeat dots.

12) Variante:

A small musical score system labeled "12) Variante:", showing a short melodic fragment with a *tr* marking.